

# Gilt Buddha

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HERRON SCHOOL OF ART AND DESIGN

M.F.A. IN VISUAL ART AND PUBLIC LIFE

*Gift Buddha*

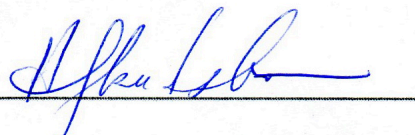
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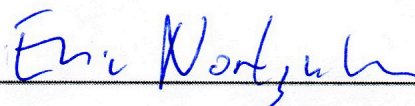
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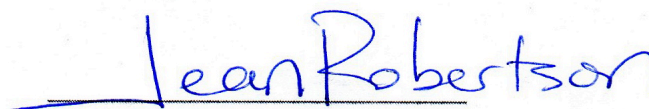
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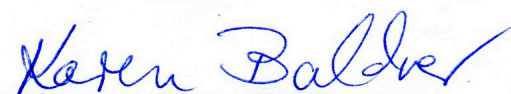
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## Introduction

Making art is a way of communication, a method of how to see the world, an attitude toward my life, and a process of struggling for bringing beauty to the community. As a global citizen I use art as a universal language. To convey my ideas, I collect natural materials such as maple seeds (helicopters), pinecones and pea pods. I especially choose plants thriving ubiquitously because I appreciate the amazing power of adaptation and flexibility that Mother Nature exhibits. For me plants recall memories and the warm embrace of loved ones.

When I saw Judy Chicago's installation, *The Dinner Party*, (1975-1979), I began to consider the importance of "herstory". When I saw Eva Hesse's work, *Not yet*, (1966), I appreciate the unconscious attraction of the black string. The contrast between the net and white cotton, plastic, paper, lead reminds me of pendulous breasts, in their actual candid form. The body is not covered by glamorous "sexy" dress. Instead, Hesse uses itchy string, which I sense she uses to convey something emotional and truly beautiful.

When Eva Hesse mentioned feminine beauty, she says:

Are we worthy of this struggle and will we surmount the obstacles. We are more than dilettantes so we can't even have their satisfactions of accomplishment. The making of a 'pretty dress' successful party pretty picture does not satisfy us. We want to achieve something meaningful and feel our involvements make of us valuable thinking persons."  
( Lippard 205)

As a human I tend to believe I can use my physical strength to do anything. I often forget that as a female, my physical strength may be not equal to a male's. Eva Hesse described the feminine part of her art as sensitivity and the masculine qualities as the work's strength. Lucy Lippard further contended that strength and sensitivity could be unified, that strength is a feminine quality as well. When Lucy Lippard mentions that women can combine sensitivity and strength, I wonder if Lippard may overlook the fact that sometimes females overextend themselves trying to match the strength of men.

I also appreciate the spiritual exploration found in Ann Hamilton's *Spirituality* (2001). In this piece, she points to the history of slavery in the United States. She presents African American as a role of slave one century ago. Some Americans also mention Chinese immigrant workers, treated like slaves to build the First Transcontinental Railroad in the 1860s. For me, spirituality is inside my body like soul. And, for a racist, there is just the color of the skin instead of the color of genetics or looking into human beings' body. As a 30-year-old female foreigner in the US, I observe how the younger generations deal with identities and how they interact with me. In regard to her work *Corpus*, 2003, Ann Hamilton said: we are in a perpetual state of descent- that is our bodily purpose. (Heartney, Posner, Princenthal, Scott 228) When she mentioned us, I assumed she mentioned human being. In Hamilton's poetic space, the piece, *Corpus*, she discusses the term "finitude", which is similar to the concept I want to explore like human being's life span and how human being interact with the environment and communities. We understand how trivial we are, when we face the

universal. Then, we appreciate what we have. We may ask ourselves: Are we trying to conquer something or are we trying to negotiate something?

Julia Kristeva supports the idea of motherhood image which can be related to my piece, *Gilt Buddha*. This makes me think about how we interacted with natural world. And, the piece in this thesis, *To Embrace the Loved Ones*, deals with the attitude to face Mother Nature. Julia Kristeva provides support for the existence of this association by examining the Judeo-Christian tradition in which love is the desire for what a male God forbid. While the male is associated with authority and reason, the female is symbolically connected to the physical and the emotional, to the pleasure and pain. (Bove 65) Until the second wave feminists, like Simone de Beauvoir, feminists claimed that women are not the image of “motherhood”. In her renowned book, *Le Deuxieme Sexe*, Beauvior said, “woman is not born, she is made” which means women are taught to be women. While there are a lot of discussions amongst Camille Anna Paglia about the misconceptions of maternity, Julia Kristeva reevaluates the importance of motherhood. For example, by analyzing the absence of the mother in Giovanni Bellini’s paintings, she found Givanni Bellini had another version of female image, he valued the importance of motherhood. In my work, I also want to reevaluate the image of “motherhood,” one focused away from the spectacle of the sexy female body.

After the 1960’s feminist movement, the concept of Mother Nature stops being considered feminine. A paragraph in the book, *Ludic Feminism and After, Postmodernism, Desire, and Labor in Late Capitalism*, describes this situation:

She finds that “violence is the authentic spirit of mother nature” and that hierarchies and domination are inevitable- man’s way of defending himself against violent, devouring Mother Nature. (Ebert 264) Feminists like Camille Anna Paglia claimed that it was exploitative and unfair because women should use charming body to be beautiful and this sexy, attractive body is the symbol of feminism. I argue however, what if a masculine woman uses masculine attitudes to play a dominating role in the world? Then, here is another prototype reproducing the patriarchal system. (Leung and Kocur 263)

This thesis is a body of work including sculpture, mixed media, performances and video. In it I explore the possibility of intervening in the milieu of different cultures while not losing my identities and maintain simple, innocent and naïve life. My working process is to combine industrial and natural materials in an experimental way. I try to keep this process intuitive and primal, attempting to understand the life cycle and flexibility of human beings. When coming across a spectacular landscape, I am moved by the power of nurturing earth, the unselfishness of growing plants, and the rhythm of giving birth to a new life. And I remind myself to respect nature and that I am equal to all living creatures. It is important to me to make these explorations available to my public through the visual, sensual, and scent.

*Gilt Buddha* is something people may think is valuable but may not be. In the world full of commodities, sometimes, we don’t know why we worship. What is valuable? What we can buy? Buddha could be a male God, Jesus, Goddess, a polished body, a beautiful cover of product, a giant house, a BMW or a golden ring. They have

only a veneered coating but they are not real gold. Therefore, by presenting an installation with slathered petals, piling up bed sheets and clothing coated with soap made of recycled cooking oil with fat-like appearance, I try to bring people back to a primal scene. Somewhere people can still be themselves--some place where we can be simple again.

The main work of this thesis consists of an installation that evokes dialogues with our emotions, (the image of leaking), the behavior of consuming (layers of soap slathered bed sheet) and the philosophy of fading youth (floral forms and petals). And, some questions may be left unanswered:

How does this environment affect spectators? How does the earthy tone relate to human beings unconsciously? How do we deal with our emotions in different conditions? And potentially how malleable and flexible can human kind be?

### **Early investigations: Mixed- Media artworks**

During the process of the research, I experimented with materials like rubber, wax, found seeds, resin and soap.

#### *Rubber:*

I sewed rubber tire inner tubes to make a dress and collected peapods to make snake-like hair. Through showing my body as an Asian woman in the image of Medusa, I sought to understand the stereotypes of Asian female images in American society. At the same time I identify my own identity, an Asian female, Taiwanese female. (Fig.1.)



**Figure 1. Medusa, 2009, performance**

There is the so-called “rice chaser” in Chinese community, which means white male refused by white females will turn to Asian girls. Some stereotypes are brutal, such as Asian girls always have longer feminine hair, or oriental girls are more docile. Nowadays, in Taiwan, Taiwanese females have equal opportunity to enjoy the right of voting and education. Women start thinking seriously to have their own career instead of having families. This situation makes Taiwanese male difficult to find a docile wife. So, they buy wives from inner Mainland China, Thailand, Cambodia, Indonesia and Vietnam. There is a possibility: From American male point of view, Asian girls are easy to fool. This is true but it doesn’t apply to me. Since I came to the US in 2009, I have heard stories from some of my Chinese friends such as getting married with an American to get rid of bad situation in China. Or, female Mexicans get married to an American to obtain green card. I didn’t complain about those thoughts that make me get into a ridiculous situation but I direct a performance to convey these uncomfortable feelings and stereotypes applied to me (Fig.2-1/2-2).



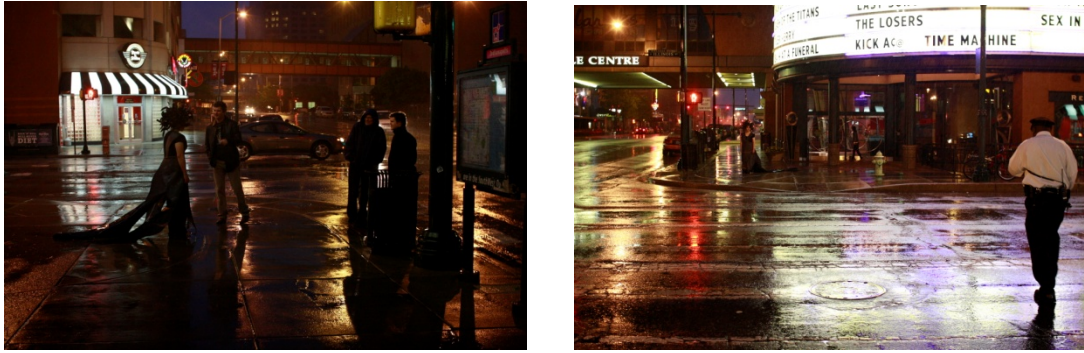


Figure 2-1/2-2. *Medusa*, 2009, performance

Again, through the usage of combining rubber tire inner-tubes, lace, and leather, I intend to identify the feminine. In the piece *Shedding Snake*. I use the rubber as a symbol of the skin of womb. The organ, womb is a metaphor of strength, which can protect life (Fig.3).

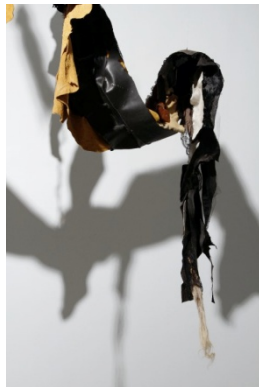


Figure 3. *Shedding Snake*, 2010, rubber inner tubes, leather

#### *Wax:*

I started to research mixing wax with different materials to challenge standards of beauty such as a polished body with a smooth surface. When I use wax, I am able to soften sharp, industrial materials such as metal, and fiberglass. This is metaphorical of

my attempt to soften the coldness of my personal hardships. My personal definition of hardship is confronting the fear of cultural differences.

(Fig.4-1/4-2)



**Figure 4-1/4-2. *Body Part*, 2009, wax, metal, and chop matt, paper**

*Found seeds:*

I also use plant seeds in my work because they are signifiers of resilience. In particular, after moving to Indiana I immediately recognized these native natural artifacts. Pinecones, maple seeds, peapods, are plentiful and pervasive. (Fig.5) The piece, *Queen*, is to recall a powerful image of female.



**Figure 5. *Queen*, 2009, pinecones, steel rod, maple seeds, 16x3.5x2.5 feet**

*Resin and Fiberglass:*

I also began to research industrial materials such as resin and polyurethane foam. *Blossom*, (Fig.6) shows large-scale floral forms in fiberglass construction. This site-specific public art helped me understand the relationship between the public and private space. By bringing the concept of Cho, Daun-yi “Live in the silty pond but not imbued”, it strengthens my research of Mother Nature and Her people. (Fig.6) (Fig.7) (Fig.8)



**Figure 6.** *Blossom*, 2010, fiberglass, steel rod, polyurethane foam



**Figure 7.** *untitled*, 2010, fiberglass



Figure 8. *You Are Lucky*, 2011, fiberglass, wires, fabric



Figure 9. *untitled*, 2010, recycling cooking oil, salt, flour, sugar, bed sheet, Noah

*Recycled cooking oil:*

My use of soap made of used cooking oil holds the color of mother earth and implies the behavior of consuming. (Fig.9) When presenting earthy colors, I intend to make viewers think about how we treat nature that has nurtured us for a long time. Although the pop singer Madonna is regarded as feminist by Camille Paglia in 1990, the consuming images of female bodies are still an issue when the Goddess, Lady Gaga appears in 2010. Lady Gaga demonstrates as a celebrity that the young generation of America worships as *the* image of the female figure.

Although feminist, Camille Anna Paglia focuses on reification of individualistic libertarianism, privileging the erotic pleasure, “beauty”, and consumption of the sexual body while supporting the idea of abortion, homosexuality and drug use, I still feel uncomfortable about the materialized body in patriarchal capitalism because my standard of beauty is not this definition of a sexy body. For me, how females enjoy pleasure or direct sexual power is still an unclear value.

### **Sculptural form: Gilt Buddha**

There are two pieces to present the idea of *Gilt Buddha*. The first one is *To Embrace The Loved Ones* and the other one is *195 Independent Nations*.

When creating the piece, *To Embrace the Loved Ones*, I found inspiration in the words of the great 19-century poet Charles Baudelaire. He speaks of flowers, which contain multiple characteristics also found in human beings. This poem describing the ephemeral aesthetics can help me understand the fleeting nature of my life.

Furthermore, I realize I am alive or I am “flowering” when I wake up each morning.

Baudelaire, in his collection of poems, *Flowers of Evil* describes:

“What will you say this evening, poor solitary soul, what will you say, my long-ago withered heart, to the most- beautiful, the most-good, the most cherished, from whose divine glance you have suddenly flowered again?” (Baudelaire 57)

Just as I was inspired by the act of flowering found in the *Flowers of Evil*, I found similar relevant themes in Cao, Xueqin’s story, *The Dream of The Red Chamber*. The floral forms that I create relate to the philosophy of fading youth. In Cao’s book, there is

a ceremony of burying flowers held by Lin Daiyu, one of the most sensitive female characters. She can't bear her lover's marriage to Xue Baochi and dies from sadness at an extremely young age. The story uses the archetype of dying flowers to describe fading youth. In order to maintain the purity of flowers, Lin Daiyu chooses to bury flowers in the ground rather than throwing them in the river because water may carry them to somewhere impure. Only the land can keep the beauty of flowers. "Relentlessly the waters flow, the flowers fade." (Cao, 466)

Burying the flowers is an interpretation of death by Daiyu. (Liu 61) Her behavior of burying the flower is a metaphor for burying youth. This reminds me of women in modern society who reduce wrinkles with advanced cosmetics or who have cosmetic surgery to preserve a youthful body. The attitude is to refuse the natural process of aging.

The beauty of youth is exalted in American beauty pageants whose contestants range from children to adolescents. *Little Miss Sunshine* is a 2006 American comedy-drama film that represents the idea of these pageants. This road movie follows a family's road trip on a children's beauty pageant circuit. Children, dressing like princesses and being made up as adult women, must go through complicated judgments to win the contest. There is a classic conversation between the girl, Olive, and her grandfather:

"Olive: Grandpa, am I pretty?

Grandpa: Olive, you are the most beautiful girl in the whole world.

Olive: You're just saying that.

Grandpa: No! I'm madly in love with you and it's not because of your brains or your personality. It's because you're beautiful, inside and out."

Does the young female body represent the only standard of beauty? I ask myself this when I critically look at the world around me. For example, adolescent women passing by me on a brutally cold and snowy day in Indianapolis. They are competing for cheerleading with extremely short skirts, like those seen in the Hollywood movie *American Beauty*. Sadly, they are not fair standards of judgments. The standards included are white body, average height, firm body shape, and some personalities such as charisma and congeniality. For some, the desire to change her outer appearance, skin tone, and hair texture to meet a Eurocentric ideal may lead her to loathe her physical appearance and believe that black is not beautiful (Moore, Kosut 351).

Lucy Lippard suggests that women should know their identities, so they may transcend. While Michel Foucault asserts that people are distracted in the jungle of concrete buildings and surrender to their desire (Foucault 218), Lucy Lippard reminds women to recognize the truth of them. Would this consumerism imply that consumers become mad, especially women who satisfy a patriarchal system by going shopping? What patriarchal system built up may force females to be framed in some way. In Africa, there is a Niger's Wodaabe male beauty pageant (Fig.10).



**Figure 10. Beauty contest with a twist: Men dress up; the women pick the winners. BBC**

The rules for winning the contest are:

- ◆ **Tall and athletic**, using ostrich plumes and pompoms to emphasize height.
- ◆ **Narrow face** decorated with red ochre.
- ◆ **Wide eyes** lined with black pigment made from charred egret bones.
- ◆ **Facial symmetry** enhanced with black, yellow and white patterns.
- ◆ **Aquiline nose** highlighted with white clay arrow stripe to look more streamlined.
- ◆ **Long braids and cowrie shells** worn to symbolize fertility and wealth
- ◆ **White and regular teeth** bared and emphasized with black lipstick
- ◆ **Good dancing** with beaded necklaces and bodices jangling against the chest in time to the beat.

What intrigues me about this is not quite the image of the male dancing but rather the conversation between a father and his children when I watched this documentary video, *African Ceremonies* by Carol Beckwith and Angela in the Brooklyn Museum. The child looks at the video and said, "Look at that!! They are dancing." The father told the child, "Yes, look at those women dancing so nicely."

Ironically, they are not women. But what American men have learned since youth is that make up, dress up, dancing, braiding and pleasing are qualities belonging to women. What he learned might apply to the majority of male fashion designers. Or, probably some female designers taught in a patriarchal system. It means women are not women themselves. Women think like men. Therefore, although people have desire and their free will to purchase products, they buy according to their knowledge taught by cultural system rooted since they were born. From the book, *Madness and Civilization*, Foucault describes our incapacity to dominant our desires:



“The distraction of our mind is the result of our blind surrender to our desires, our incapacity to control or to moderate our passion.” (Foucault 85)

Through my sculptural forms I try to present an analogy to the aging body as well as the young woman’s body. I encourage the discovery of something thought to be lost, but maybe not, and something expected to be ugly, but maybe not. Using polyurethane foam, shredded paper, recycled oil, and woven with hemp threads, the floral form was intentionally made rough. This transformation plays with our expectation of the floral form, which is typically smooth and juicy. The texture of this different surface signifies beauty for me (Fig.11).



Figure 11. *Gilt Buddha*, 2011, steel rod, soap, hemp fiber, wood wool, polyurethane foam, 8x6x5 feet

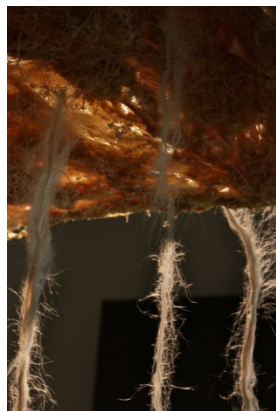


Figure 12. *Gilt Buddha*, 2011, steel rod, soap, hemp fiber, wood wool, polyurethane foam, 2x1.5x 0.8 feet

I use hemp because of its resilience and sustainability. Hemp is fairly easy to grow and matures fast like the indigenous Indiana plants I have become familiar with. Compared to cotton for clothing, hemp cloth is known to be of superior strength and long lasting. The fibers may also be used to form cordage for industrial-strength ropes. Hemp plants also require few pesticides and herbicides due to height, density and foliage. This also makes growth of the hemp plant extremely environmentally friendly (Fig.12).

Therefore, it is the hemp's growing features and environmental friendliness that I respect. Spectators will also confront various materials like fiberglass (chop matt), polyurethane foams, and flax. I use all these materials just as I use the hemp. While those industrial materials like foam, metal and fiberglass are used in the process of construction, the natural materials like hemp and flax also serve the same idea of building up things. They have an earthy tone, which may recall the memory of the warm embrace of loved ones. And, I wonder about the meaning of home when individuals walk through the sculpture and experience the installation of bed form and floral form coated in soap. Does home mean where they grew up? Does home mean to embrace a loved one? Or, might viewers remember the womb?



**Figure 13-1/13-2. *Gilt Buddha*, 2011, steel rod, soap, hemp fiber, wood wool, polyurethane foam, 3x2x1, 5 feet**

When viewers see the flower petal forms I create, the normal or standard description of beauty will not apply. The standard feminine descriptions such as delicate, petite, neat, smooth, and porcelain-like polished surface will be inappropriate language. The form of petals covered by hemp fibers shows the aesthetics of natural languages like random, organic, irregular and unique (Fig.13-1/13-2).



**Figure 14. *Gilt Buddha*, 2011, steel rod, soap, hemp fiber, wood wool, polyurethane foam, 8x5x3 feet (Bed form- layer of recycling bed sheet coated with soap)**

For Michel Foucault, the development of civilization will increase symptoms of madness. When he speaks of civilization, I assume he means the construction of skyscrapers, shopping malls, banks, and other consuming behavior. Due to globalization, the rapid growth of desire for comfort through city life has spread from western countries to oriental ones. Consumerism is becoming a global obsession; people end up losing their identities. Are there really identities or are human beings like sand on the beach eventually to be effaced? “Do not ask me who I am”, the idea in the book, *The Passion of Michel Foucault*, Michel Foucault said:

“Do not ask who I am and do not ask me to remain the same. More than one person, doubtless like me, writes in order to have no face.”

The surface of my artworks is composed of natural, found materials; shredded paper, shredded wood, hemp threads. This approach is intended to draw the viewer into the original memory of the senses of these materials, the experience of touch.

By combining natural fibers and industrial fibers, I discover that what is lost through aging is not the young body but childlike innocence. By sewing hemp yarn with industrial materials like polyurethane foam, I found what is ugly is not the wrinkles but rather the annoying commercial judgments, the scenes witnessed in the mass media, shopping malls and department stores.

In this work, *To Embrace the Loved Ones*, piled up bed sheets covered in homemade soap point to consumption. The height of the layered bed sheets is similar to the height of the bed. This soap is made of recycled cooking oil. It has the appearance of fat and foam, with a neutral color and the texture of wax (Fig.14).

If the soap can be representative of the human body, the used bed sheets bear the souls of human beings. Used bed sheets have identities, whether they are from different brand names, various countries, or different owners. When touching those traces I feel real life in them, especially those that may be nasty. Those marks, like stains or memories, are difficult to be washed out. Sometimes they are menstrual blood and human excrement. There are a myriad of reasons for those marks to exist in the world. In those marks, we see the truth of being human.

The marks represent our natural body function. The natural body function is a part of the journey from birth to the end of life. For me, people should never fake the truth of our natural processes. In my daily life, I see people use credit cards without enough credit. They wear luxurious shoes and clothes, pretending they are rich. They represent the “Gilt Buddha.” Being simple and natural is rather difficult at this point.

Suddenly and personally, I became aware that money is a big issue in people’s lives. Labor is cheap outside of the US. Hemp is cheap where it is cultivated and processed in China, Romania, Canada, and Australia, but it is expensive as soon as it lands in this country. In the United States, it is illegal to grow hemp according to Federal law, making it difficult for people like me to locally obtain it to make clothes or art. While sewing with expensive hemp, which used to be cheap in Taiwan, I experienced a feeling of sewing money into each petal. Somehow this imported hemp became like lice sucking my blood. In the book My Prodigy Dream Zhang Eileen said something that translates as, “life is like beautiful clothes with lice.” I didn’t exactly understand it until I read some words from *The Flowers of Evil*, “Stupidity, error, sin, cupidity-they squat in

our minds and torment our bodies, while we nourish our comforting remorse, and the way beggars feed their lice.” (Baudelaire 5)

The process of making recycled cooking oil into soap is a repetition movement of weighing liquids (oil, water), powders (lye, flour, salt, sugar) and stirring. The oil we consume everyday becomes soap after the action of mixing. At the same time the earthy toned soap is like dirt, soil and land, which recall the connection between people and nature. This works to support the idea of the image of female figure like Mother Nature or motherhood rather than a sexy image. The environment in the show is created with landscape like natural world.

The processing of hemp is similar to the coffee bean. The coffee bean is cheap in Indonesia and southern Africa but it is sold at an expensive price in coffee shops. While our taste is hegemonized and monopolized by something or someone we are not sure about, we all lose control. Additionally, the labor situation in the so-called third world is a vicious cycle. Utilizing cheap labor in the third world countries serves the sumptuous tastes of developed countries.

For some, taste is just a way of life, a gilded existence. Can contemporary women be described as desiring to stay fashionable so they are wanted? Or, are men seduced at shopping malls to spend money on their loved ones for Valentine’s Day and Christmas? Is it possible that advertisement is teaching us to buy desire? There is a well-known signage artwork made of LEDs by Jenny Holzer, *“Having two or three people in love with you is like money in the bank.”*

In contrast to the shopping mall culture, I find it truly difficult to find any shabby clothes at Goodwill, the second-hand store. There is nothing wrong with the clothes I find there. While some clothes may be donated because the owner had died, or moved, or cleaned house, others were donated because people were making room for new fashionable things. For me, I view this as an attempt to fill the emptiness inside them.

It seems that a nationwide second-hand chain, like Goodwill, can fulfill some but not all of people's needs. It is like an endless cycle of throwing things away and picking them up again. Can we not stop dumping and still discover value from what we already have? In other words, can we not stop feeding lice? The lice are not born from our bodies but originate from our desire and needs.

The textiles piled up on the floor are borrowed from Goodwill Industries. The height of the clothing, bed sheets and quilts are close to the height of the bed form. Views remove their shoes and walk on the textile coated with soap to experience each individual's identity, leaking marks, stories, homemade soap, natural process, food smell and their own interaction with my labile emotion of leaking image of video.



Figure 15-1/15-2. *Gilt Buddha*, 2011, video installation

When I am sewing and weaving hemp yarn in and out of fabrics, marks accidentally appear. Each mark represents an event in daily life. The marks trigger the memory of consuming. The liquid drops on the clothes, which is hard to wash out. They ask me questions like, “why am I not brand new,” “how long have I traveled, and “where is the end?”

For the piece, *To Embrace The Loved Ones*, the image of liquid leaking being projected around the petals and bed sheets are a metaphor for labile emotion. The liquid leaking from our bodies, the liquid leaking from the tap at the sink, and the liquid leaking from our minds, telling secrets, serves as potential answers for the condition of leaking images (Fig.15-1/15-2).

In the video work, *195 Leaking Nations*, I expanded my own emotion to larger areas like systems such as schools, institutions, societies and nations. Each frame shows the emotions and contains the consuming habits, desires, needs, and issues that governments confront. Climate is changing dramatically worldwide. Ecologists are fighting for wetlands, swamps, and some key environments while economists are fighting for developing those environments into cities. Fifty-seven nuclear plants have been constructed in Japan for making nuclear weapons. Manufacturing still relies on cheap labor from China, Indonesia, Mexico, Africa, and East Asia. There still is a class system in societies worldwide. There are borders between countries. Commerce is still exploiting people (Fig.16).





Figure 16. *195 Independent Nations*, video installation

## Conclusion

Beauty is subject to the hegemonic standards of the ruling class. Because of this, “beauty is an elusive commodity” (Moore and Kosut 350). By exploring the characteristics of hemp threads and fibers, I question for myself regarding the standards of wearing clothes in the fashion world or in daily life are and what unwanted commodities are. I wonder how much soap I can make by using recycled cooking oil. The texture created by soap on the bed sheet and textiles evokes the feelings of home. Through this atmosphere, the sexy body is replaced by natural world. The bed form is not just a form; it can be a mountain or a rock. The sensuous floral form can become a wave of ocean. Finally, if there is a day where I do not see people buying love in the shopping mall, I will change the topic of body. I wish through natural fiber, I could discover genuine humanity and glory.

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# ROBERT B. BERKSHIRE GALLERY































